

**ROBBINSVILLE PUBLIC SCHOOLS**  
**OFFICE OF CURRICULUM AND INSTRUCTION**  
**VISUAL AND PERFORMING ARTS DEPARTMENT**

**Painting I**

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**BOARD OF EDUCATION INITIAL ADOPTION DATE:**

## **Course Philosophy**

*The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce... Those countries that produce the most important new products and services can capture a premium in the world market ... (2007, National Center on Education and the Economy)*

Patience, effective communication, decision making and self awareness are skills that transcend any one discipline. The visual arts present a unique environment within which these critical thinking skills can be developed and practiced. Paints and brushes are inanimate objects, only capable of responding to the commands of the individual who wields them. Painting is a form of visual communication, the marks made on a surface can reveal so much about the individual who put them there. The level of ability and effort, as well as the intent of the artist, are all determining factors in what we create and what we perceive. The painting program at Robbinsville High School is designed to provide students with the opportunity to examine their assumptions about the process of painting, the role it plays in our society and their perceived ability level while they develop an informed and deeply personal response to the wide variety of paintings they will study as well as create, as they endeavor to become more proficient innovative thinkers and effective communicators.

## **Course Description**

Painting 1 is deeply rooted in the NJ Core Curriculum Standards for Visual and Performing Arts, supporting the belief that an education in the arts:

“Fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.”

Painting 1 strengthens a foundation, that may have already been started in recommended prior courses such as Art Fundamentals or Drawing 1, that supports RHS students by using visual art techniques to explore universal skills such as effective communication, innovation, time management and perseverance.

## Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
<ul style="list-style-type: none"> <li>● <u>The Visual Experience</u>, Emily Jean Hood</li> </ul>	<ul style="list-style-type: none"> <li>● <u>Art Fundamentals</u>, Gilles Beloeil</li> <li>● Google Arts &amp; Culture</li> <li>● Artstor</li> <li>● <a href="http://www.metmuseum.org">www.metmuseum.org</a></li> <li>● <a href="http://www.moma.org">www.moma.org</a></li> <li>● <a href="http://www.theartstory.org">www.theartstory.org</a></li> <li>● Teacher-created resources</li> <li>● Various internet resources</li> </ul>

## Social Emotional Learning Connections

Below are the five core SEL Competencies as outlined by CASEL, and examples of how each may be addressed within this curriculum

*The examples below are adapted from SELarts.org*

**Self-awareness:** The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.

**Example 1:** Students explore how awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas.

**Example 2:** Students explore how one's thoughts and feelings connect to artistic works to make meaning.

**Self-management:** The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.

**Example 1:** The creative process requires students to persevere and strategies to overcome obstacles in order to successfully execute their vision.

**Example 2:** Through engagement in the artistic process, students develop strategies for managing emotions, thoughts, and behaviors.

**Social awareness:** The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.

**Example 1:** Artists consider the thoughts, feelings, and perspectives of others, and the influence of these factors' relationship with the artist's intent.

**Example 2:** Student artists must build self-confidence and social awareness when preparing an artwork for public display or presentation.

**Relationship skills:** The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.

**Example 1:** Artists conceptualize and generate ideas and works in relationship with others.

**Example 2:** Artists are able to explain their intent and creative choices in constructive ways.

**Responsible decision-making:** The ability to make constructive and respectful choices about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.

**Example 1:** Artists rely on problem solving, critical thinking, and personal perspective when making creative choices.

**Example 2:** Artists must consider personal, ethical, safety, and civic impacts when making decisions as part of the creative process.

## Integration of 21st Century Themes and Skills

NJSLS-CLKS 9.4: Life Literacies and Key Skills	
<b>Creativity and Innovation</b>	<i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i> Can be found in unit: 1, 2, 3, 4, 5
<b>Critical Thinking and Problem Solving</b>	<i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i> Can be found in unit: 1, 2, 3, 4, 5
<b>Digital Citizenship</b>	<i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i> Can be found in unit: 1, 2, 3, 4, 5
<b>Global and Cultural Awareness</b>	<i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i> Can be found in unit: n/a
<b>Information and Media Literacy</b>	<i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i> Can be found in unit: 1, 2, 3, 4, 5
<b>Technology Literacy</b>	<i>See specific standards and their connections/ examples for this disciplinary concept listed within each individual unit</i> Can be found in unit: 1, 2, 3, 4, 5

Robbinsville Ready 21st Century Skill Integration
The following skills will be embedded throughout the curriculum and instruction of this course.

**Collaborative Team Member:** Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

**Effective Communicator:** Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

**Emotionally Intelligent Learner:** Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

**Informed and Involved Citizen:** Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

**Innovative Thinker:** Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

**Resilient and Self-Directed Learner:** Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of *Life, the Truth, and Being Free*, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger and more resilient." Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing



experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

### **Career Awareness and Planning Standards 9.2**

9.2.12.CAP.3 Investigate how continuing education contributes to one's career and personal growth	Example: Students explore different careers in the arts and determine pathways to achieve them.
9.2.12.CAP.6 Identify transferable skills in career choices and design alternative career plans based on those skills.	Example: Students will determine which skills from the arts are transferable to success in other areas in their lives.
9.2.12.CAP.8 Determine job entrance criteria used by employers in various industry sectors	Example: Students will identify which skills are needed for different careers, college programs, and other post-secondary plans that employ various aspects of the arts.

**Robbinsville Public Schools**  
**Scope, Sequence, Pacing and Assessment**

**Painting 1**

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Benchmark Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
<b>Unit 1: Awareness</b>	<p>The purpose of this unit is to:</p> <ul style="list-style-type: none"> <li>establish expectations and protocol for the semester.</li> <li>identify benchmarks for student achievement based on current ability.</li> <li>initiate an atmosphere of respect for individuals and their preferences.</li> <li>provide an engaging introduction to some controversial artists and generate discussion regarding the validity of their work.</li> </ul>	<p><b>At least 1 week.</b></p> <p>Can easily be adapted to students' needs, some students may be able to incorporate concepts after initial introduction, others may need to revisit throughout the semester.</p>	<p>Observation based outcome: Students are able to accurately inventory the things they see/know/believe</p>	<p>Description &amp; Analysis based outcome: Students are able to recognize spatial and contextual relationships between objects, and conceptualize how changes could affect what they see.</p>	<p>Creation based outcome: Students are able to make intentional choices reflective of their expressed intent and recognize that all painters before them have made equally intentional choices.</p>
<b>Unit 2: Perception</b>	<p>The purpose of this unit is to:</p> <ul style="list-style-type: none"> <li>identify habits and reflect on the effect of those habits on the outcome of their work.</li> <li>establish/practice more constructive habits when needed.</li> <li>consider context - "the bigger picture" - in both the approach to developing personal work and in investigating known works by established artists.</li> </ul>	<p><b>At least 1 week.</b></p> <p>Can easily be adapted to students' needs, some students may be able to incorporate concepts after initial introduction, others may need to revisit throughout the semester.</p>	<p>Observation based outcome:</p> <p>Students are able to recognize mistakes in their own work and/or identify aesthetic likes and dislikes in the work of others.</p>	<p>Description &amp; Analysis based outcome Students are able to articulate what went wrong to cause a mistake in their own work and/or acknowledge technical proficiency in the work of others regardless of the students' own preference.</p>	<p>Creation based outcome:</p> <p>Students are able to take corrective action to avoid misinterpretation in their own work and/or generate expressed support for the validity of the status bestowed upon a known work of art based on the success achieved by the work within its original context.</p>

<b>Unit 3: Seeing Colors</b>	<p>The purpose of this unit is to:</p> <ul style="list-style-type: none"> <li>● introduce/integrate the color wheel as an essential tool for color mixing</li> <li>● reinforce the concept of context, with a concentration on the effects on a color determined by its surroundings.</li> <li>● gain practical experience with controlled, intentional hue &amp; tone variation.</li> <li>● reinforce/introduce art vocabulary related to color such as, but not limited to: hue, tone, neutral, value, tint, shade, saturation, opaque, translucent.</li> </ul>	<p><b>Minimum of two weeks, not more than four weeks.</b></p>	<p>Observation based outcome:</p> <p>Students are able to identify basic colors and group them into families based on different characteristics, ie: warm/cool, complementary/ analogous primary/secondary/ intermediate</p>	<p>Description &amp; Analysis based outcome:</p> <p>Students are able to produce a table of variations within a monochromatic color family and chart the formula for each variation. They can explain/ demonstrate differences in tone from vivid to neutral, and low/high values</p>	<p>Creation based outcome:</p> <p>Students can recreate an observed color that maintains its accuracy when placed in context.</p> <p>example: Students can mix a hue (however improbable a match as it may appear to be in their palette) that matches their own skin one when tested on the inside of their wrist.</p>
<b>Unit 4: Seeing Shapes</b>	<p>The purpose of this unit is to:</p> <ul style="list-style-type: none"> <li>● explore the variety of ways to enclose and define space within a composition.</li> <li>● recognize the importance in making intentional choices regarding positive space and negative space within a composition.</li> <li>● reinforce/introduce art vocabulary related to shape such as, but not limited to: geometric, freeform, amorphous, atmospheric, biomorphic, symmetrical, asymmetrical.</li> </ul>	<p><b>Minimum of two weeks, not more than four weeks.</b></p>	<p>Observation based outcome:</p> <p>Students can recognize and differentiate examples of shape categories found within their physical surroundings.</p>	<p>Description &amp; Analysis based outcome:</p> <p>Students can effectively produce and/or describe a variety of shapes to define or enclose the space within their composition, as well as make constructive decisions regarding what to do with the remaining space.</p>	<p>Creation based outcome:</p> <p>Students can analyze an existing composition, representational or non-representational, by breaking down the space into its composite shapes and their properties (ei: edge, proportion, distortion), or create a new composition by first generating sketches or notes that employ the same analysis.</p>
<b>Unit 5: Seeing Values</b>	<p>The purpose of this unit is to:</p> <ul style="list-style-type: none"> <li>● recognize the effect on highlights and shadows on the illusion of space.</li> <li>● explore the power of contrast as a design element</li> </ul>	<p><b>Minimum of two weeks, not more than four weeks</b></p>	<p>Observation based outcome:</p> <p>Students can point out highlights and shadows in their natural surrounding and in work both representational and non-representational</p>	<p>Description &amp; Analysis based outcome:</p> <p>Students can sketch and model examples using value to describe/define an object's placement in space</p>	<p>Creation based outcome:</p> <p>Students can successfully render the illusion of three dimensional space and describe the logic behind placement of highlights and shadows.</p>

<b>Unit 6: Relationships</b>	<p>The purpose of this unit is to:</p> <ul style="list-style-type: none"> <li>● recognize common themes in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</li> <li>● create an original body of work that communicates a greater theme or concept other than naturalistic representation.</li> </ul>	<b>Minimum of four weeks</b>	<p>Respond to a few simple components of challenging problems; define superficial, physical dimensions of the problem, proceeding haphazardly through the problem-solving process; and are unable to assess the impact of process on solutions.</p>	<p>Respond to some complex components of challenging problems; define most physical and some abstract dimensions of the problem, proceeding consciously through a linear problem-solving process but not extending or elaborating upon it; and can assess the impact of process on the solution.</p>	<p>Respond to multiple complex components of challenging problems; define most physical and abstract dimensions of the problem, proceeding intentionally through a lateral problem-solving process, extending and elaborating upon it; and use analogies and abstract principles to understand and assess the impact of process on the solution.</p>
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# Robbinsville Public Schools

## Unit 1: Awareness

<b>Enduring Understandings:</b> <ul style="list-style-type: none"> <li>Students often possess a greater understanding of visual communication than they know.</li> <li>The paint and brush can only do what the wielder makes them do.</li> <li>Artists are not just making pictures, they are asking and answering questions.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>What do you already know about painting?</li> <li>What do you need to learn about painting to move forward?</li> <li>What types of questions have been addressed by painters who have come before you?</li> </ul>
<p style="text-align: center;"><b>Interdisciplinary Connections</b></p> <p><b>Math - Modeling with Geometry G-MG A:</b> Apply geometric concepts in modeling situations.  <b>Examples:</b>            1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).            2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</p> <p><b>Science - Science and Engineering Practices:</b> Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.  <b>Example:</b> Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)</p> <p><b>Science - Crosscutting Concepts: Stability and Change</b> Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)  <b>Example:</b> Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof.Cr1 a	How do you know if you are a good painter?	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	Facilitate discussion regarding prior knowledge and preconceived notions regarding the process of painting.	<a href="#">2008 Arts Education Assessment Framework</a>  <a href="#">2016 Abridged Arts Framework</a>  <a href="#">NJ Arts Standards</a>	Group Discussion  Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof.Cr.1 b					
1.5.12prof.Cr2 a					

1.5.12prof.Cr2 b					
1.5.12prof.Pr4 a	What are your painting habits?	How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	Assess students' ability and interest levels	Self Report/Reflection	Short Duration Skill Applications - Small Scale Projects  Instructor Prepared Survey
1.5.12prof.Re7 b	How can you tell if a painting is good when you see it?	All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	Introduce components of formal critique and analyze examples of work by known artists from a diverse cross section of times and cultures.	RHS Art Reference Collection: books, posters, etc.  Online Museum Collections and other digital references.	Written, verbal, or alternatively documented response: charts, posters, journals, etc.
9.4.12.CI.1					
9.4.12.CT.1					
9.4.12.DC.1					
9.4.12.IML.1					
9.4.12.IML.7					
9.4.12.TL.4					

# Robbinsville Public Schools

## Unit 2: Perception

<b>Enduring Understandings:</b> <ul style="list-style-type: none"> <li>It is important to recognize when your process starts to diverge from your plan.</li> <li>The context in which a painting is meant to be viewed will impact the viewers' perception.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>How do you know if something is going wrong?</li> <li>Why is physical context an essential component in determining your response to a painting?</li> </ul>
<p align="center"><b>Interdisciplinary Connection</b></p> <p><b><u>NJSLS Literacy SL.9-10.1.B</u></b> Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.</p> <p>Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof.Cr1a 1.5.12prof.Re7b 1.5.12prof.Re8a 1.5.12prof.Cn10a 9.4.12.Cl.1	Are there currently rules to painting?  Were there ever?  What happens when they're not followed?	All students will understand the role, development, and influence of the arts throughout history and across cultures.	Determine how visual art has influenced world cultures throughout history.  Justify the impact of innovations in the arts (e.g., the widespread use of instagram filters to alter photography) on societal norms and habits of mind in various historical eras.	<a href="#">2008 Arts Education Assessment Framework</a>  <a href="#">2016 Abridged Arts Framework</a>  <a href="#">NJ Arts Standards</a>	Group Discussion  Written, verbal, or alternatively documented response: charts, posters, journals, etc.
9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	What are some of the different ways someone can respond to a painting?  How can you determine the painter's intent?	All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.  Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded	Instructor prepared resources: slideshows, reading selections, worksheets.  RHS Art Reference Collection: books, posters, etc.	Group Discussion  Written, verbal, or alternatively documented response: charts, posters, journals, etc.

			clues to substantiate the hypothesis.	Online Museum Collections and other digital references.	
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# Robbinsville Public Schools

## Unit 3: Seeing Color

<b>Enduring Understandings:</b> <ul style="list-style-type: none"> <li>Establishing how to mix colors similar to the ones you observe is essential to learning to paint.</li> <li>No color exists in isolation - it is defined by its juxtaposition and contrast with other colors.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>How can you make the colors you observe?</li> <li>Why is it important to see a color in a context before you decide that it's "right"?</li> </ul>
<p align="center"><b>Interdisciplinary Connection</b></p> <p><b><u>NJSLS Literacy SL.9-10.1.B</u></b> Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.</p> <p>Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof. Cr1a	How have artists used color as a descriptive tool?	All students will demonstrate an understanding of the elements and principles that govern the creation of works of art.	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.	<a href="#">2008 Arts Education Assessment Framework</a>  <a href="#">2016 Abridged Arts Framework</a>  <a href="#">NJ Arts Standards</a>	Short Duration Skill Applications - Small Scale Projects
1.5.12prof. Cr.1b					Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof. Cr2a					Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof. Cr2b	What is the psychological impact of color, and how is the impact affected by the culture of origin for the work of art?	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.	Instructor prepared resources: slideshows, reading selections, worksheets.  RHS Art Reference Collection: books, posters, etc.  Online Museum Collections and other digital references.	Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof. Pr4a					
1.5.12prof. Re7b					
9.4.12.Cl.1					
9.4.12.CT.1					
9.4.12.DC.1					

<p>9.4.12.IML.1</p> <p>9.4.12.TL.4</p>	<p>How can you use color to communicate a concept that exists beyond words?</p>	<p>Stimuli for the creation of artworks can come from many places, including other arts disciplines.</p>	<p>Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.</p>	<p>Instructor prepared resources: slideshows, reading selections, worksheets.</p> <p>RHS Art Reference Collection: books, posters, etc.</p> <p>Online Museum Collections and other digital references.</p>	<p>Sketches &amp; Notes</p> <p>Fully Developed Project</p> <p>Companion Materials to support Fully Developed Project: Museum cards, brochures, etc.</p>
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# Robbinsville Public Schools

## Unit 4: Seeing Shapes

<b>Enduring Understandings:</b> <ul style="list-style-type: none"> <li>There are myriad classifications and categories of shapes that can be used to define and enclose space.</li> <li>Shape is essential in how we process spatial relationships between objects and surfaces.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>How many different ways are there to define or enclose space?</li> <li>How can we interpret space without using shape?</li> </ul>
<b>Math - Modeling with Geometry G-MG A:</b> Apply geometric concepts in modeling situations. <b>Examples:</b> <ol style="list-style-type: none"> <li>Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).</li> <li>Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</li> </ol>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof. Cr1a 1.5.12prof. Cr.1b 1.5.12prof. Cr2b	How have artists used shape as a descriptive tool?	All students will demonstrate an understanding of the elements and principles that govern the creation of works of art.	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.	<a href="#">2008 Arts Education Assessment Framework</a>  <a href="#">2016 Abridged Arts Framework</a>  <a href="#">NJ Arts Standards</a>	Short Duration Skill Applications - Small Scale Projects  Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof. Pr4a 1.5.12prof. Re10a 9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC.1	How are shapes universal?	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.	Instructor prepared resources: slideshows, reading selections, worksheets.  RHS Art Reference Collection: books, posters, etc.  Online Museum Collections and other digital references.	Written, verbal, or alternatively documented response: charts, posters, journals, etc.

9.4.12.IML.1 9.4.12.TL.4	How could you approach arranging a composition in a way that would not utilize shape in any capacity?	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.	<p>Instructor prepared resources: slideshows, reading selections, worksheets.</p> <p>RHS Art Reference Collection: books, posters, etc.</p> <p>Online Museum Collections and other digital references.</p>	<p>Sketches &amp; Notes</p> <p>Fully Developed Project</p> <p>Companion Materials to support Fully Developed Project: Museum cards, brochures, etc.</p>
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## Robbinsville Public Schools

### Unit 5: Seeing Values

<b>Enduring Understandings:</b> <ul style="list-style-type: none"> <li>The correct placement of values assists in creating a convincing illusion of space.</li> <li>Value adjustments, when used to enhance or diminish contrast, can impact the drama, or focal point of a composition.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>What is the relationship between value and the illusion of three dimensional space?</li> <li>How can values, as used to enhance or diminish contrast, impact a composition?</li> </ul>
<p align="center"><b>Interdisciplinary Connection</b></p> <p><b><u>NJSLS Literacy SL.9-10.1.B</u></b> Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.</p> <p>Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof.Cr 1a	How have artists used value as a descriptive tool?	All students will demonstrate an understanding of the elements and principles that govern the creation of works of art.	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.	<a href="#">2008 Arts Education Assessment Framework</a>  <a href="#">2016 Abridged Arts Framework</a>  <a href="#">NJ Arts Standards</a>	Short Duration Skill Applications - Small Scale Projects
1.5.12prof.Cr .1b					Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof.Cr 2a					
1.5.12prof.Cr 2b					
1.5.12prof.Pr 4a	How do light and dark affect our perception, physically and conceptually?	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.	Instructor prepared resources: slideshows, reading selections, worksheets.  RHS Art Reference Collection: books, posters, etc.	Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof.Re 7b					

1.5.12prof.C n11a				Online Museum Collections and other digital references.	
9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	How has the juxtaposition of light and dark driven themes that art has been based on for centuries?	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.	Instructor prepared resources: slideshows, reading selections, worksheets.  RHS Art Reference Collection: books, posters, etc.  Online Museum Collections and other digital references.	Sketches & Notes  Fully Developed Project  Companion Materials to support Fully Developed Project: Museum cards, brochures, etc.

# Robbinsville Public Schools

## Unit 6: Relationships

<b>Enduring Understandings:</b> <ul style="list-style-type: none"> <li>Every choice you make becomes part of the visual message of your painting.</li> <li>Once a painting is put on display, there is no way to account for how the personal experience of the viewer will affect this/her response.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>What do you want other people to see in your work and how will you make it happen?</li> <li>How do you want viewers to respond to your work and how do your choices reflect that message?</li> </ul>
<p style="text-align: center;"><b>Interdisciplinary Connection</b></p> <p><b><u>NJSLS Literacy SL.9-10.1.B</u></b> Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.</p> <p>Example: Students, when preparing and conducting peer and class critiques, assign roles and set group norms for conducting respectful and constructive feedback.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.5.12prof .Cr1a	What can you do to demonstrate what you've learned?	How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	Synthesize the elements of art and principles of design in an original portfolio of two- and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.	In-class demonstrations or tutorials	Sketches & Notes
1.5.12prof .Cr1b				Online Resources	Fully Developed Project
1.5.12prof .Cr2a	What can you say about the work of others to demonstrate what you've learned?	Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.	Formal Critique	Companion Materials to support Fully Developed Project: Museum cards, brochures, etc.
1.5.12prof .Cr2b					Written, verbal, or alternatively documented response: charts, posters, journals, etc.
1.5.12prof .Pr4a					
1.5.12prof .Re7b					
1.5.12prof .Cn10a					
1.5.12prof .Cn11a					

1.5.12prof .Cn11b					
9.4.12.CI. 1					
9.4.12.CT. 1					
9.4.12.DC .1					
9.4.12.IM L.1					
9.4.12.TL. 4					
9.4.12.GC A.1					



## General Differentiated Instruction Strategies

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| <ul style="list-style-type: none"> <li>● Leveled texts</li> <li>● Chunking texts</li> <li>● Choice board</li> <li>● Socratic Seminar</li> <li>● Tiered Instruction</li> <li>● Small group instruction</li> <li>● Guided Reading</li> <li>● Sentence starters/frames</li> <li>● Writing scaffolds</li> <li>● Tangible items/pictures</li> <li>● Adjust length of assignment</li> </ul> | <ul style="list-style-type: none"> <li>● Repeat, reword directions</li> <li>● Brain breaks and movement breaks</li> <li>● Brief and concrete directions</li> <li>● Checklists for tasks</li> <li>● Graphic organizers</li> <li>● Assistive technology (spell check, voice to type)</li> <li>● Study guides</li> <li>● Tiered learning stations</li> <li>● Tiered questioning</li> <li>● Data-driven student partnerships</li> <li>● Extra time</li> </ul> |
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## Possible Additional Strategies for Special Education Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
<ul style="list-style-type: none"> <li>● Extra time for assigned tasks</li> <li>● Adjust length of assignment</li> <li>● Timeline with due dates for reports and projects</li> <li>● Communication system between home and school</li> <li>● Provide lecture notes/outline</li> </ul>	<ul style="list-style-type: none"> <li>● Extra Response time</li> <li>● Have students verbalize steps</li> <li>● Repeat, clarify or reword directions</li> <li>● Mini-breaks between tasks</li> <li>● Provide a warning for transitions</li> <li>● Reading partners</li> </ul>	<ul style="list-style-type: none"> <li>● Precise step-by-step directions</li> <li>● Short manageable tasks</li> <li>● Brief and concrete directions</li> <li>● Provide immediate feedback</li> <li>● Small group instruction</li> <li>● Emphasize multi-sensory learning</li> </ul>	<ul style="list-style-type: none"> <li>● Teacher-made checklist</li> <li>● Use visual graphic organizers</li> <li>● Reference resources to promote independence</li> <li>● Visual and verbal reminders</li> <li>● Graphic organizers</li> </ul>
Assistive Technology	Assessments and Grading	Behavior/Attention	Organization

<ul style="list-style-type: none"> <li>● Computer/whiteboard</li> <li>● Tape recorder</li> <li>● Spell-checker</li> <li>● Audio-taped books</li> </ul>	<ul style="list-style-type: none"> <li>● Extended time</li> <li>● Study guides</li> <li>● Shortened tests</li> <li>● Read directions aloud</li> </ul>	<ul style="list-style-type: none"> <li>● Consistent daily structured routine</li> <li>● Simple and clear classroom rules</li> <li>● Frequent feedback</li> </ul>	<ul style="list-style-type: none"> <li>● Individual daily planner</li> <li>● Display a written agenda</li> <li>● Note-taking assistance</li> <li>● Color code materials</li> </ul>
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## Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

## English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-[www.Duolingo.com](http://www.Duolingo.com)
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-[www.Mobymax.com](http://www.Mobymax.com)
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site [Http://www.wallwisher.com/wall/ell toolbox](http://www.wallwisher.com/wall/ell_toolbox)
- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>
- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

## Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. <http://www.cast.org>
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. <http://www.cosketch.com/>
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple

sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>

- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embed media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. <http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. <http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. <http://pacecar.missingmethod.com/>